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List 33

OTHER EYES

Photographs by

Izis

Bruce Davidson

Burk Uzzle

Paul Caponigro

Gilles Peress

Charles Harbutt

Dennis Hearne

Mark Cohen

Thomas Joshua Cooper

Ralph Gibson

OTHER EYES

An exhibition of photographs
taken in the British Isles by
Izis, Bruce Davidson, Burk Uzzle,
Paul Caponigro, Gilles Peress,
Charles Harbutt, Dennis Hearne,
Mark Cohen, Thomas Joshua Cooper
and Ralph Gibson

Arts Council of Great Britain 1976

Peter Turner conceived the idea of bringing together this exhibition of photographs taken by visitors to Britain.
Each of the ten photographers invited to take part has selected his own pictures for the show.
We are most grateful to Mr Turner for undertaking the organization of the exhibition and for writing the introduction and preparing the biographical notes for this catalogue.
Our warmest thanks go to the photographers taking part for their help over all the arrangements. We should also like to thank Magnum Photos Inc. in New York, and especially Miss Joan Liftin, for assistance.

Joanna Drew
Director of Exhibitions

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Introduction

This exhibition is based on a premise that can be considered fundamental to the visual and intellectual strength of photography: the camera is a simple mechanical device that can leave an impression of what was before it during that period of time when the exposure was made. And yet, as we can see, the photographs themselves bear witness to the unmechanicalness of the images produced – a paradox that is the root excitement of straight photography. The photographers involved are all, in essence, recorders – leaving their impressions of the reality that existed for them and their machines at that time. They deal with past fact without falling back on the sleight of hand stylistic tricks or stage directing manipulations that can be used to obscure this basic strength. And yet, somehow, with some personal magic, they present us with a vision of a tangential truth that is particular to them and their ways of seeing.

It is this concept, it is 'vision', which is the key word, for there is little immediate mystery about photography – it is the most common and most widely used form of non-verbal communication. In his book *A Separate Reality*, Carlos Castaneda mentions something of the quality of vision about which I am thinking when he writes '. . . there was the possibility of making a semantic difference between "seeing" and "looking" as two distinct manners of perceiving. "Looking" referred to the ordinary way in which we are accustomed to perceive the world, while "seeing" entailed a very complex process by virtue of which a man of knowledge allegedly perceives the "essence" of the things of the world.'

Although written in a different context, this statement is ideally applicable to the ways of seeing of the photographers in this exhibition. Within a situation that is in all apparent respects commonplace they discover the uncommon. From the chaos of everyday they extract and reveal a personal understanding of Britain that we may find surprising, perhaps even shocking in its recognition of a place that we imagined we knew. But their individual understanding of the nature of reality is far from common and their visual descriptions of this understanding form a series of clues that can lead to a clearer insight to the world that we inhabit. Viewing the pictures we experience a reversal of the normal roles: instead of being shown a separate culture that has been 're-cultured' to coincide with our preconceptions, we are presented with our own culture as understood by those outside it. In this way we are brought face to face with the nature of the photographers' understanding as the known is visualized in a way which is, perhaps, foreign to us. But the purpose of this show is not simply to pose the question 'Do we really know the Britain that these images describe?', it is also an invitation to examine the possibilities of photography as a medium that can transcend its mechanical origins and become a vehicle for expression and communication that is at once both articulate and eloquent.

It has been said a thousand times that photography is a universal language. To accept this notion is to ignore the fact that its meanings cannot be translated in anything other than a woolly and unprecise manner. We may muse on the figure that runs through the deserted Liverpool street in Charles Harbutt's picture, relating its symbolism to our own condition. We can, hopefully, empathize through the tonal complexities of Thomas Joshua Cooper's images or engage with the visual/intellectual paradox that supports Ralph Gibson's photographs. Almost certainly we will gain a sense of the deep humanism in the work of Gilles Peress. But without exception, to attempt literal translation of these photographs into another language via their content and formal values is to think of them only at their most functional. Most certainly, the content of all photographs is worthy of serious consideration; this is the raw stuff of the image. The formal qualities of a picture can benefit likewise for they too are vital in our initial encounter with a picture and our subsequent comprehension of it. But as much can be found in a consideration of not only what we see but how we connect or make contact with it.

To continue with the analogy of language, in speaking we use a structure based on individual words to communicate our ideas. The nature of the communication is subject to the relationships of the words and our perception of this relationship. Similarly, with photographs if the content and formal devices in a picture could be considered as 'words' in the visual grammar used by the photographer, it is the relationship between these qualities that transforms them from incoherence to articulateness. Moreover it is not confined to the comparatively simple relationships of the components of the picture, but a more complex process of using these as a starting point from which to enter into another system of relations: reality, reality observed, reality perceived, reality recorded, the relationship of the photographer to these realities, the relationship of the viewer to the same realities and, most importantly, the relationship of the viewer and the now shared realities.

By extending our expectations of the photograph beyond the concept of simple aesthetic expression, i.e. the reality recorded, we can experience some of the fullness that photography offers in communicating the image-makers' own concerns and sense of values. Thought of in this way, the photograph exists not only as a unique record of what was, but of a confrontation between the physical world and the creative sensibilities of the photographer. It is this confrontation, the root excitement I referred to earlier, which is beyond translation.

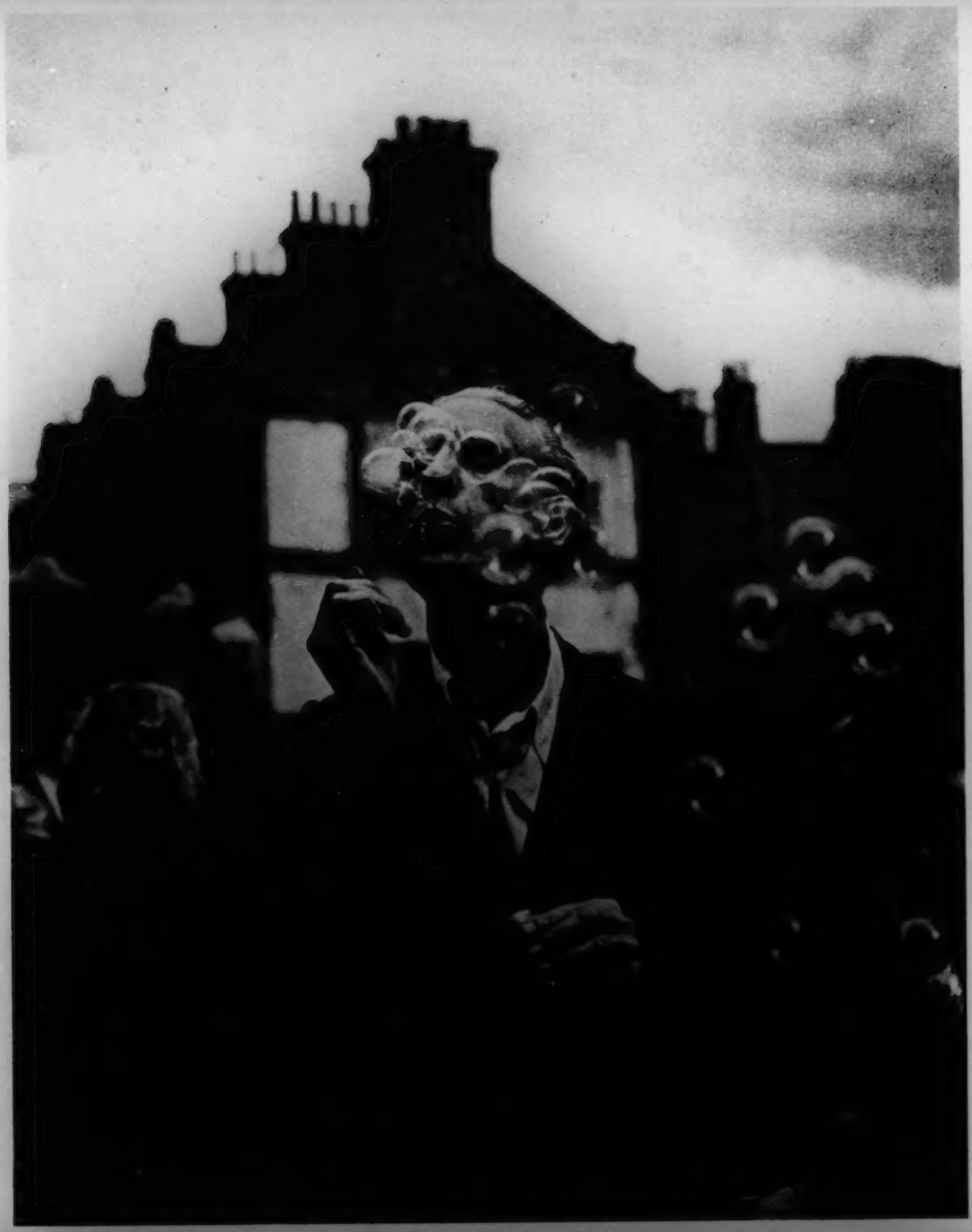
With this in mind I have concentrated more on the attitudes that surround the pictures. This exhibition provides two opportunities which are unusual in Britain. One is to experience first hand some fine photographs by non-British photographers, the other is to be able to see with rare clarity the duality that gives photographs life and vibrancy – the poetry of visual description charged and overlaid with the poetry of a personal way of seeing.

Peter Turner

Izis

Born Lithuania, 1911. Apprenticed to a local photographer at age 13. Moved to Paris, 1930, and worked as a portrait and studio photographer. Worked with French resistance during World War II and began to photograph for *Paris-Match* in 1949. Major exhibitions in Paris, 1946, 1950 and 1975, at the Museum of Modern Art, New York, 1952, Art Institute of Chicago, 1955, and Museum of Tel Aviv, 1972. Lives in Paris.

1 London: Canal Basin, Paddington, W2 1951
2 London: Shaftesbury Avenue, W1 1951
3 London: Tower Hill, EC3 1951
4 London: Whitechapel 1951
5 London: Whitechapel 1951
6 London: Whitechapel 1951 *illustrated*
7 London: Kinnerton Street, Belgravia, SW1 1951
8 London Docks 1951
9 London: St John's Cemetery, Wapping, E1 1951
10 London: Hampden Crescent, W2 1951
11 London: Cheyne Walk, Chelsea, SW10 1951



Bruce Davidson

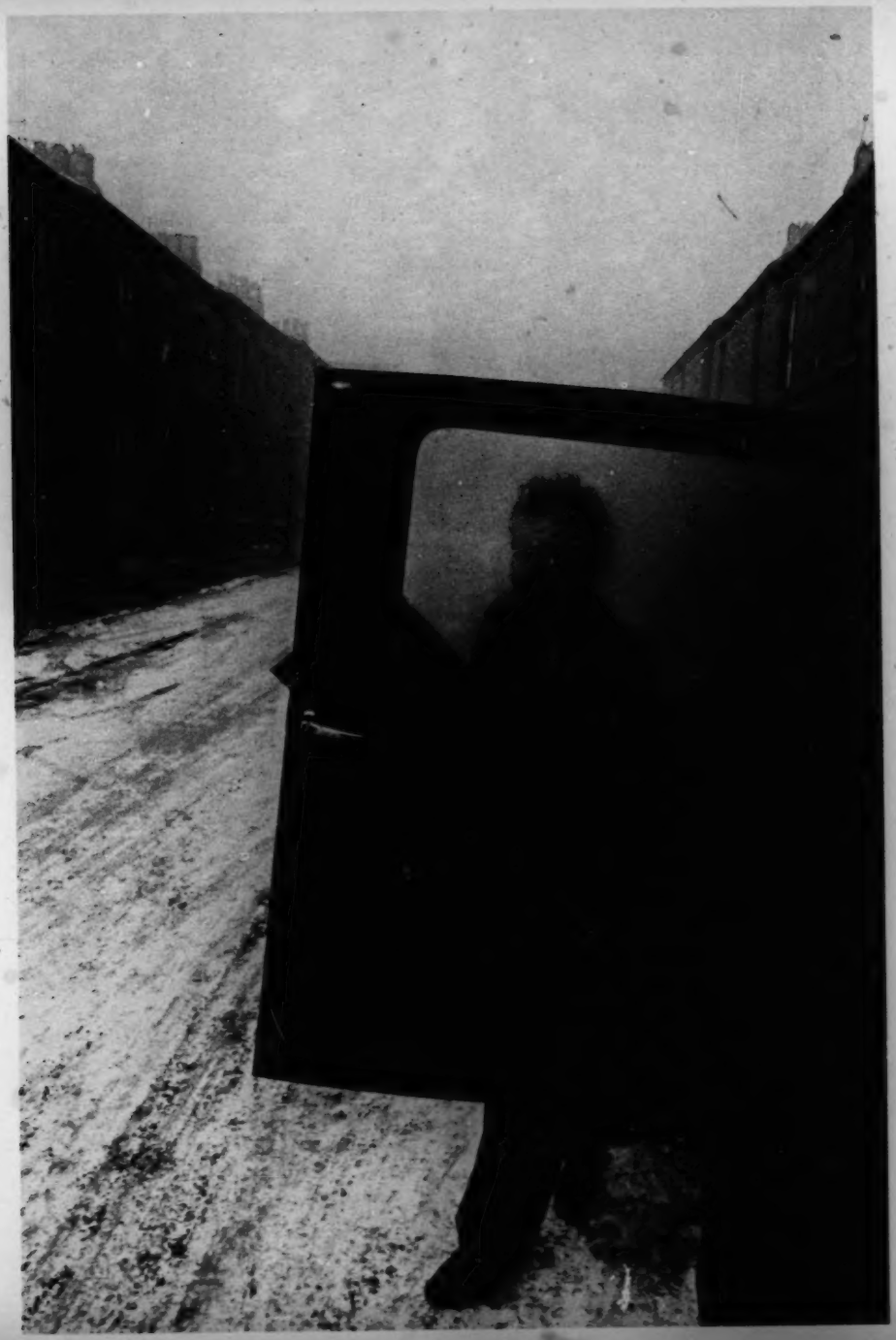
Born Illinois, 1933. Studied at Rochester Institute of Technology and with Alexey Brodovitch, Herbert Matter and Joseph Albers at Yale University. Free-lanced in Paris and Europe. Joined Magnum Photos Inc., 1958. Recipient of Guggenheim Fellowship for photographic study of youth in America, 1962. Photo-essays for *Realities, Du, Esquire, Queen, Look, Life*. Photographed in East 100th Street, New York, 1968–70. Exhibitions include: Art Institute of Chicago, 1965; George Eastman House, 1965; Museum of Modern Art, New York, 1966; The Concerned Photographer 2, 1973. Lives in New York.

12 Girl with kitten (London) 1960
13 Man in Trafalgar Square (London) 1960
14 Woman in wheelchair 1960
15 Women at bowls 1960
16 Couple in motorcycle 1960
17 Man on sand 1960
18 Man reflected in mirror 1960
19 Couple lying on hill (Hastings) 1960
20 Man with cows 1960
21 Man passing graveyard (Whitby) 1960
22 Man with dog (Isle of Mull) 1960
23 Welsh miners 1965
24 Child with baby carriage (Ebbw Vale) 1965
25 Bride and groom (Ebbw Vale) 1965 *illustrated*
26 Child in graveyard 1965
27 Wild pony 1965

Burk Uzzle

Born North Carolina, 1938. Began photographic career as a news photographer, turned to magazine work and joined Black Star agency. Offered contract by *Life* magazine with whom he worked for six years before joining Magnum Photos Inc., 1967. Has exhibited and published widely and has prints in many permanent collections in America and Europe. Recipient of National Endowment for the Arts Photography Fellowship-Grant, 1975. Published book *Landscapes*, 1975. Lives in New York State.

28 North Sea
29 Easington
30 Wall and chair
31 Liverpool *illustrated*
32 Winter. Liverpool
33 Smokestack. Liverpool



Paul Caponigro

Born Boston, Massachusetts, 1932. Studied music before being apprenticed to a commercial photographic studio. Following army service studied with Benjamin Chin and Alfred W. Richter. Studied with Minor White, 1957–8. Recipient of Guggenheim Fellowship for photographic study of Ireland's Ancient Monuments, 1966. Travelled in Ireland, England and France. Recipient of National Endowment for the Arts Photography Fellowship-Grant, further trip to Ireland, 1970. Exhibited widely in America, photographs in many publications. Currently working on landscape photography with the aid of a second Guggenheim Fellowship. Lives in New Mexico.

34 Deerpark, County Sligo, Ireland 1966
35 County Galway, Ireland 1966
36 Aran Islands, Ireland 1967
illustrated
37 Standing stone, Ireland 1967
38 Ancient church, Glendalough, Ireland 1967
39 Avebury stone circle (detail) 1967
40 County Clare, Ireland 1970
41 Gallorne Oratory, County Kerry, Ireland 1970
42 County Sligo, Ireland 1970
43 County Galway, Ireland 1971
44 Stonehenge, England 1972
45 Stonehenge with moon, England 1972

Gilles Peress

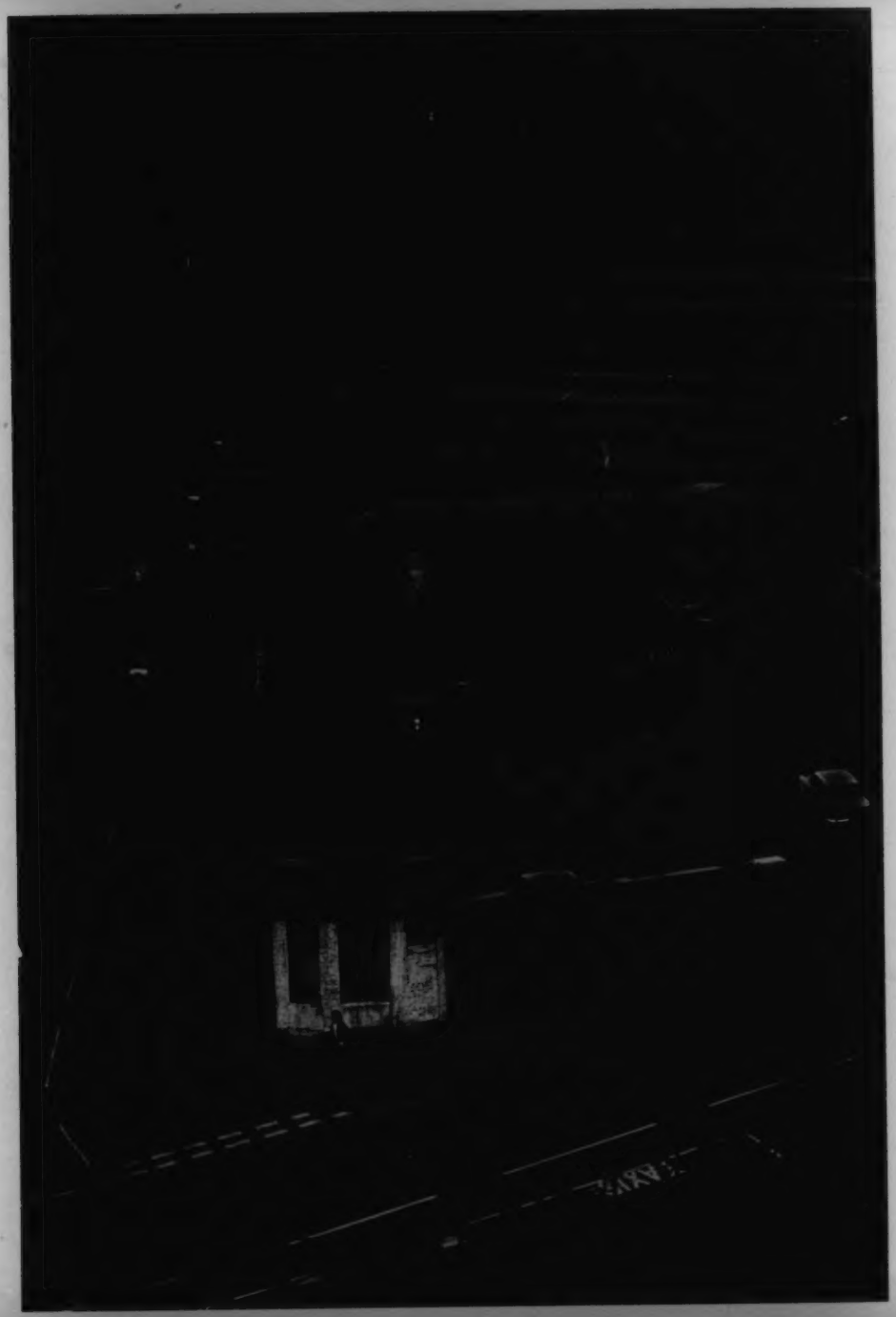
Born Paris, 1946. Began to photograph in 1970 following graduation from university. Worked through Magnum Photos Inc. and elected to membership, 1972. Photographed extensively in Northern Ireland, America and Europe. Work published in major magazines. Lives in Paris and New York.

46 – 62 untitled

Charles Harbutt

Born New Jersey, 1935. Studied journalism at Marquette University, Milwaukee. Became Associate Editor for Jubilee Magazine and subsequently a freelance photographer. Joined Magnum Photos Inc., 1963. Worked for *Life, Look, Paris-Match, Stern, National Geographic, Sunday Times* and many other magazines. The 'Picture Bandit', a chance projection device chosen as part of US entry, São Paulo Biennale, 1970. *Travelog*, published 1974, won award as best photographic book at Arles Festival. Recipient of New York State Council on the Arts CAPS Fellowship, 1974. Lives in New York.

63 Seaside 1971
64 Liverpool 1971 *illustrated*
65 London 1973
66 Boy in restaurant. Wales 1975
67 Horses. Wales 1975
68 Trees. Wales 1975
69 Mother. Wales 1975
70 Hand. Wales 1975
71 Tree. Derby 1975
72 Statue. Derby 1975



Dennis Hearne

Born New Hampshire, 1948. Studied at San Francisco Art Institute. Exhibitions include: San Francisco Art Institute, 1972; University of California, 1974; Goethe Institute, San Francisco, 1974; Fogg Art Museum, 1976. Work in permanent collections of Museum of Modern Art, New York, Fogg Art Museum, Harvard University. Photographed in Ireland, 1972 and 1973. Recipient of National Endowment for the Arts Photography Fellowship-Grant, 1975. Lives in San Francisco.

73 Path to tenant's field. Mooncoin, Co. Kilkenny 1972
74 View from Cashel 1972
75 St Kevin's, Glendalough, Co. Wicklow 1972
76 Train near Greystones, Co. Wicklow 1972
77 Feeding horse. Killarney, Co. Kerry 1972
78 Braided horse at Killorglin, Co. Kerry 1972 *illustrated*
79 'Field' study: side of horse 1972
80 Pater Sean and sow. Mooncoin, Co. Kilkenny 1973
81 Bedroom window at Mooncoin, Co. Kilkenny 1973
82 Mooncoin plumbline, Co. Kilkenny 1973
83 Buildings on Aranmore, Aran Islands, Ireland 1973
84 Thoor Ballylee, near Gort, Co. Galway 1973
85 White House Inn, Kinsale, Ireland 1973

Mark Cohen

Born 1943. Attended Penn State University and Wilkes College. One man shows include: William Penn Memorial Museum, 1969; Museum of Modern Art, New York, 1973; Light Gallery, New York, 1974; International Museum of Photography at George Eastman House, 1975; Art Institute of Chicago, 1975. Recipient of Guggenheim Fellowship for independent work, 1971 and 1976. Lives in Wilkes-Barre, Pennsylvania.

86 – 93 untitled 1975

Thomas Joshua Cooper

Born California, 1947. Studied at Humboldt State University and University of New Mexico. Came to England to teach photography, 1973. Widely exhibited and published in Europe and America. Shows include: Quivera Gallery, Albuquerque, New Mexico, 1973; Midland Group Gallery, Nottingham, 1974; Arnolfini Gallery, Bristol, 1975. Publications include a continuing series of interviews co-authored with Paul Hill on 'Masters of Photography' and portfolios in *Camera* and *Creative Camera*. Recipient of Arts Council of Great Britain Bursary, 1976. Lives in Derby, England.

94 Ceremonial moment, near Matlock Bath 1973
95 Ceremonial stones, Stanton Moor 1974
96 Ritual indication, Nesscliffe 1974
97 Ritual indication, no. 2, Ladybower 1974
98 Ritual indication, no. 3, Nesscliffe 1975
99 Ritual guardians, Nesscliffe 1975 *illustrated*
100 Ceremonial moment, no. 2, Nesscliffe 1975
101 Ceremonial dwelling, no. 2, Nesscliffe 1975
102 Ritual object series, no. 1, Derbyshire 1975
103 Ritual ground, no. 2, Western Ireland 1975

Ralph Gibson

Born Los Angeles, California, 1939. Studied photography in US Navy and later at San Francisco Art Institute. Widely exhibited and published in Europe and America. One man shows include: American Cultural Center, Paris, 1973; International Museum of Photography at George Eastman House, 1973; Hoesch Museum, Düren, Germany, 1975; Texas Center for Photographic Studies, 1976; Leo Castelli Gallery, New York, 1976. Books published: *The Strip*, 1966; *The Hawk*, 1968; *The Somnambulist*, 1970; *Deja-Vu*, 1972; *Days at Sea*, 1974. Recipient of National Endowment for the Arts Photography Fellowship-Grant, 1973 and 1976. Lives in New York.

104 – 109 untitled 1976

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